



TOCCATE PER CEMBALO



Per bene principiare a Sonare et al nobile portamento delle Mani,
si averte al Discepolo studioso di ponere le dita in quelli Segni
che li uengono accenati dalle Mani.



Del Sig^o

CAVALIERE ALESSANDRO SCARLATTI

Primo Maestro della Real Cappella di Napoli.



EDITED BY
J. S. SHEDLOCK.



BACH & C^o.
139, Oxford Street,
LONDON, W.

Copyright, MCMVIII, by Bach & C^o
All rights reserved.



ALESSANDRO SCARLATTI.
(1659—1725).

ALESSANDRO SCARLATTI was born in Sicily in 1659 or possibly 1658. His first opera "L'Errore Innocente," was produced at Rome in 1679. In 1684 he was appointed Maestro di Cappella to the Viceroy at Naples. In 1702 he was at Rome and became assistant Maestro di Cappella, and in 1707 principal Maestro at the church of S. Maria Maggiore. In 1706 he became a member of the Arcadian Academy, Corelli and Pasquini being elected at the same time. From 1708 Scarlatti was principally connected with Naples where he produced operas and oratorios. In 1721 his 114th and last opera "Griselda" was produced at Rome. The composer died at Naples, October 24th, 1725, and was buried in the church of Montesanto.

PREFACE.

The name of ALESSANDRO SCARLATTI, the creator of modern opera, is universally known; yet it may indeed be said that he is now only remembered by the many beautiful songs from his operas. In various libraries in Italy, etc., there are however, manuscript copies of various Toccatas, Fugues, etc., which he wrote for Harpsichord, and some even for Organ. Thus at Naples (Conservatorio della Pietà de Turchini) there are two Books of Toccatas, and at Milan Conservatorio ten Toccatas.

The manuscript volume used for the present first publication is mentioned by Mr. Edward J. Dent ("Alessandro Scarlatti: His Life and Works," Preface, p. x), whose acquaintance with Scarlatti manuscripts, as shown by his book, is extensive. He says: "For the textual criticism of this department (i.e., of Harpsichord music) of Scarlatti's work, it is undoubtedly the most important and authoritative manuscript that I have seen."

The volume (oblong) contains 336 pages (eight staves on each page), all filled with music, with the exception of the last nine, which are blank. There is the original pagination as far as the music extends, also the original parchment cover on which is written in ink "Scarlatti per Cembalo," but in different handwriting from that inside the volume, by one of Scarlatti's copyists.

The Harpsichord music of Alessandro Scarlatti is specially interesting in that it was written before anything of Johann Sebastian Bach's had been published, and also because Scarlatti and Bernardo Pasquini, who wrote so much music for harpsichord, were contemporaries, and in fact both members of the Arcadian Academy at Rome. And again, it must surely have been known to the son, Domenico Scarlatti, one of the most brilliant writers of the 18th century for the harpsichord. From an historical point of view it is therefore of high importance. Its interest however, as will be seen is by no means entirely antiquarian.

It is not clearly known how far Alessandro Scarlatti was engaged in teaching, but the title-page of the volume in question points to the fact that he at any rate devoted attention to the subject.

The fingering of the *Toccata Prima* is peculiar. Whether or not it was invented by Scarlatti cannot be said. Anyhow there is no mention of it, so far as I am aware, in any book or dictionary. At the present day we should not finger the music in the same way. But from an historical point of view it is most valuable, and a comparison of it with that of Carl Philipp Emanuel Bach cannot fail to interest.

With regard to the present publication, I have strictly followed the manuscript, excepting in a few places where there are evident slips of the pen. In certain passages in which there appears to be something wrong, I suggest in a foot-note what I think was probably the original reading. Some chords to be played in arpeggio look very strange on paper, as for instance, the one in the second bar before the Allegro in *Toccata terza* —



The # against the *a* in the treble is an evident mistake, and will be found corrected. The *g* both in treble and bass however looks strange. But that dissonant note, and similar dissonant notes in other places, have, according to Geminiani, to be touched as though they were "hot," i.e., to be quitted immediately; the other fingers remaining on the keys.

In the M.S. volume the old soprano C clef is used, and this has been replaced for convenience of reading, by the treble clef.

J. S. SHEDLOCK.

PREFACE.

Le nom de ALESSANDRO SCARLATTI, le créateur de l'opéra moderne, est universellement connu, quoique, en vérité, l'on ne se souvienne guère de lui que par les superbes et innombrables mélodies tirées de ses opéras. Dans diverses bibliothèques en Italie, etc., on retrouve cependant des copies manuscrites de plusieurs Toccatas, Fugues, etc., que Scarlatti a composés pour clavecin, et même aussi pour orgue. C'est ainsi qu'à Naples, (Conservatorio della Pietà de Turchini) il y a deux Cahiers de Toccatas, et dix Toccatas au Conservatoire de Milan.

M. Edward J. Dent ("Scarlatti, Sa vie et ses œuvres," Préface, p. x) dont la connaissance des manuscrits Scarlatti, (telle qu'on la remarque dans son livre) est vaste, fait mention du volume manuscrit dont on s'est servi pour la présente première édition. Voici ce qu'il dit: "Par rapport à la critique textuelle de cette partie-ci" (i.e., de la musique pour clavecin) des œuvres de Scarlatti, c'est incontestablement le manuscrit d'autorité, et certes le plus important que je connaisse.

Le volume (oblong) contient 336 pages (huit portées à chaque page) toutes pleines de musique, excepté les neuf dernières qui sont blanches. L'original de la pagination se trouve jusqu'à la dernière page de musique, ainsi que l'original de la couverture en parchemin sur laquelle on voit, inscrit à l'encre "Scarlatti per Cembalo," mais d'une écriture différente de celle de l'intérieur du volume, d'un copiste de Scarlatti.

La musique pour clavecin d'Alessandro Scarlatti est surtout intéressante en tant qu'elle a été composée avant la publication d'aucune œuvre de Johann Sebastian Bach, et aussi parce que Scarlatti et Bernardo Pasquini, qui ont composé autant de musique pour clavecin, étaient contemporains, et de fait membres tous deux de l'Académie "Arcadia" à Rome. Et de plus, il a dû la connaître, lui, le fils, Domenico Scarlatti, un des compositeurs les plus brillants de musique pour clavecin du 18^{me} siècle. Donc, au point de vue historique, c'est très important. L'intérêt qu'elle offre, comme on le verra du reste, n'est nullement un intérêt entièrement d'antiquaire.

L'on ne sait au juste à quel point Alessandro Scarlatti s'était voué à l'enseignement, mais le titre du volume en question indique clairement qu'il s'en est occupé.

Le doigté de la *Toccata Prima* est bizarre. Scarlatti en est l'auteur? C'est ce que l'on ignore. En tout cas, on n'en parle pas, que je sache, dans aucun livre, dictionnaire ou autre. De nos jours, le doigté est bien différent. Mais au point de vue historique, ce doigté là a beaucoup de valeur et ne peut qu'intéresser si on le compare à celui de Carl Philipp Emanuel Bach.

Pour ce qui regarde la présente première édition, j'ai formellement suivi le manuscrit, excepté à quelques endroits où il y a des erreurs de plume évidentes. A certains passages où il semble qu'il y ait quelque chose qui cloche, je suggère en bas de la page ce que je crois devoir être l'original. Les accords qui doivent se jouer en arpèges paraissent bizarres, tel celui de la seconde mesure avant l'Allegro de la "*Toccata terza*" —



Le *la* dièze à la clef de sol est une faute évidente qui se trouve rectifiée. Toutefois le sol aux deux clefs paraît étrange. Mais cette note dissonante, et d'autres, ça et là, pareillement dissonantes, doivent, selon Geminiani, être jouées comme si elles étaient "brûlantes" i.e., quittées immédiatement, tandis que les autres doigts restent sur les touches.

Dans le volume manuscrit l'on se sert de l'ancienne clef d'ut que on a remplacée, pour faciliter la musique à déchiffrer, par la clef de sol.

J. S. SHEDLOCK.

VORREDE.

Der Name "ALESSANDRO SCARLATTI," des Vaters der modernen Oper, ist überall wohlbekannt, aber man möchte behaupten, dass man sich seiner erinnert bloss wegen der vielen schönen Lieder in seinen Opern. In manchen Bibliotheken in Italien etc. befinden sich Manuskript-Abschriften von Scarlatti's Toccaten und Fugen für das Harpsichord und einige sogar für die Orgel; in dem Konservatorium in Neapel, (Conservatorio della Pietà de Turchini), giebt es zwei Bände Toccaten und im Konservatorium zu Mailand zehn Toccaten. Die für die jetzige erste Ausgabe benutzten Manuskripte werden von Herrn Edward J. Dent in seinem Werk („Alessandro Scarlatti, his life and works") erwähnt, ein Werk, welches seine umfassende Bekanntschaft mit den Scarlatti-Manuskripten zur Genüge darlegt. Unter anderen sagt er in demselben: "Was die im Text enthaltenen Kritiken dieses Theiles (d. h. der Music für das Harpsichord) der Werke Scarlatti's betrifft, ist es unstreitig das wichtigste und massgebendste Manuscript, welches ich je gesehen habe."

Der Band (in länglichem Format) enthält 336 Seiten, (8 Systeme auf jedem Blatt), alle vollständig ausgefüllt mit musikalischen Kompositionen, ausgenommen die letzten neun Seiten, welche unbeschrieben sind. So weit als die musikalischen Werke reichen, sind die Zahlen der Seiten angegeben; auch der ursprüngliche Pergament-Einband ist derselbe, worauf die Worte (Scarlatti per Cembalo) geschrieben sind, jedoch verschieden von der Handschrift im Innern des Buches, und von einem Schreiber Scarlatti's ausgeführt.

Die Harpsichord Kompositionen Scarlatti's sind besonders von grossem Interesse, weil dieselben alle verfasst wurden, ehe etwas von den Werken Johann Sebastian Bach's veröffentlicht war und auch weil beide, Scarlatti und Bernardo Pasquini, welcher letztere so viele Kompositionen für das Harpsichord verfertigte, Zeitgenossen waren, und in der Tat Mitglieder der Akademie "Arcadia" in Rom. Auch der Sohn, Domenico Scarlatti, einer der besten Komponisten des achtzehnten Jahrhunderts für das Harpsichord, muss sicherlich damit bekannt gewesen sein. Vom historischen Standpunkt betrachtet, ist es daher von grosser Wichtigkeit, aber es ist leicht zu ersehen, dass das Interesse daran keineswegs gänzlich das eines Altertumsforschers ist. In wie weit Alessandro Scarlatti sich dem Lehramte widmete, kann nicht mit Bestimmtheit erörtert werden, jedoch scheint das Titelblatt des Bandes anzudeuten, dass er sicherlich diesem Gegenstand einige Aufmerksamkeit zollte.

Der Fingersatz der *Prima Toccata* ist sonderbar. Ob Scarlatti denselben erfunden hat oder nicht, kann nicht mit Bestimmtheit behauptet werden, denn, soviel ich weiss, findet sich in keinem Buche oder Lexikon eine Andeutung darüber. Heutzutage jedoch gebraucht man diesen Fingersatz beim Spielen nicht mehr in derselben Weise. Aber vom historischen Standpunkte betrachtet, ist es wieder sehr wichtig, besonders im Vergleich mit dem Fingersatz, welchen Carl Philipp Emanuel Bach einführt und kann deshalb nicht verfehlen grosses Interesse zu erregen.

Bezüglich der gegenwärtigen Erst-Ausgabe habe ich mich ausschliesslich an das Manuskript gehalten, ausgenommen an einigen Stellen, wo augenscheinlich Schreibfehler vorgekommen sind; an anderen Stellen, wo etwas verkehrt zu sein scheint, habe ich in einer Note am Fusse der Seite angedeutet, was wahrscheinlich die ursprüngliche Lesart war.

Einige Akkorde, welche in *arpeggio* gespielt werden sollten, haben ein sehr fremdartiges Ansehen, wenn man sie geschrieben sieht, z. B. der Akkord in dem zweiten Takte vor dem Allegro in *Toccata Terza*:



Das # vor dem *a* im Violinschlüssel ist ein augenscheinlicher Irrthum und ist deshalb von mir verändert worden; so hat auch das *g* im Violinschlüssel sowohl, als im Bass etwas Befremdendes. Aber diese eine Dissonanz bezweckende Note und andere ähnliche Noten müssen nach dem Urtheil von Geminiani sehr leicht angeschlagen werden, grade als ob die Tasten brennend „heiss" wären, d. h., der Finger muss sogleich wieder von den Tasten genommen werden, während die anderen Finger auf denselben liegen bleiben.

In dem alten ursprünglichen Bande wird von dem alten Soprano C-Schlüssel Gebrauch gemacht und statt dessen ist in dem jetzigen Buch der Violin-Schlüssel angewandt, um das Lesen zu erleichtern.

J. S. SHEDLOCK.

REGOLE PER PRINCIPIANTI.



Dou' è 4^a e 3^a, sopra la 4^a si pone la 5^a, e si chiama Cadenza, cioè terminazione, ed in passare alla 3^a maggiore si tocca pure la 7^a e si procuri per quanto si può, che la 4^a, e 3^a si facci superiormente, che non siano altre consonanze sopra di loro.

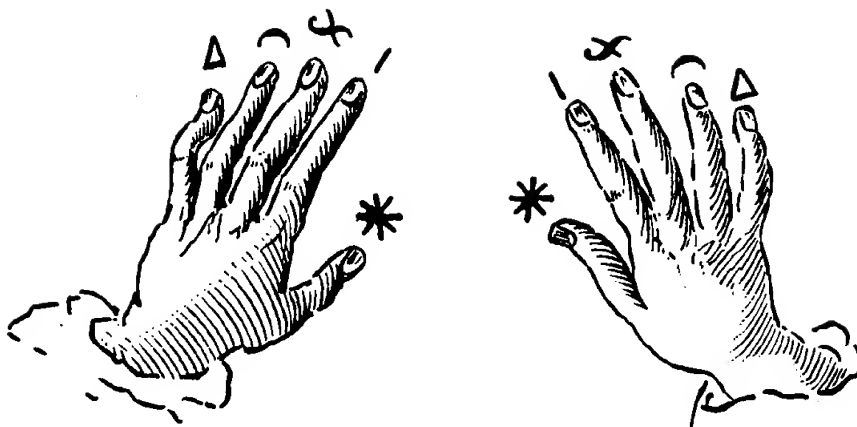


Dou' è 7^a e 6^a, si pone o sotto o sopra la 7^a, la 3^a della nota del basso, e passando alla 6^a maggiore, si aggiunge la 4^a alla 3^a sopra il basso.



Senza muouere La mano destra da un sito, in ciascheduno di questi esemplari sequenti, et è da auertire, che quando si troua 4^a e 3^a, si la 4^a ci si pone sempre la 5^a.





(These are very likely drawings from Scarlatti's own hands.)

TOCCATA PRIMO.

(Allegro.)

Copyright by Bach & Co London 1908.

B. 14 & Co





First system of musical notation, piano score. The treble and bass staves contain complex rhythmic patterns with many sixteenth and thirty-second notes. The bass staff has a *f* (forte) dynamic marking. The system ends with the word *simili*.

Second system of musical notation, piano score. Continuation of the complex rhythmic patterns from the first system.

Third system of musical notation, piano score. The treble staff begins with a *p* (piano) dynamic marking. The system includes a *cresc.* (crescendo) marking and ends with a *f* (forte) dynamic marking.

Fourth system of musical notation, piano score. The treble staff begins with a *dim.* (diminuendo) marking. The system includes the word *simili* and ends with a *simili* marking in the bass staff.

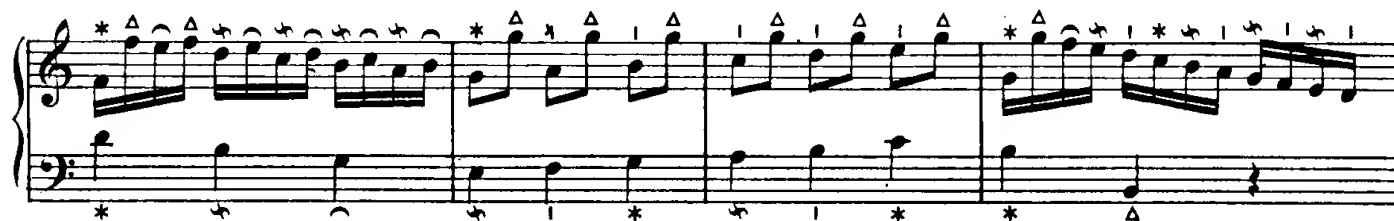
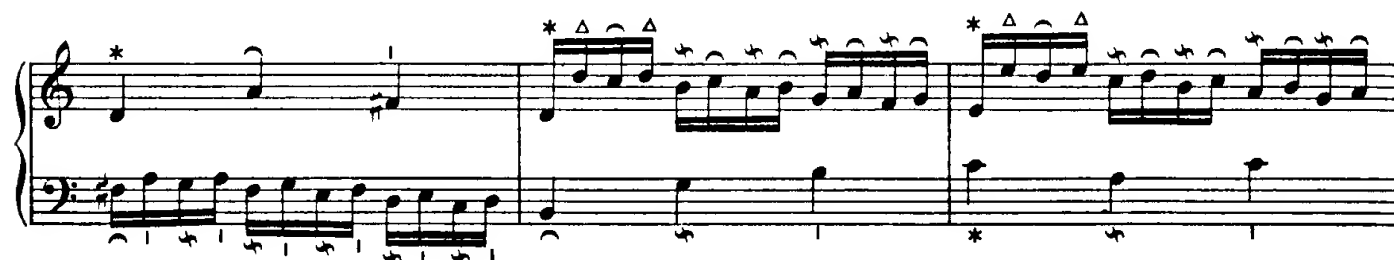
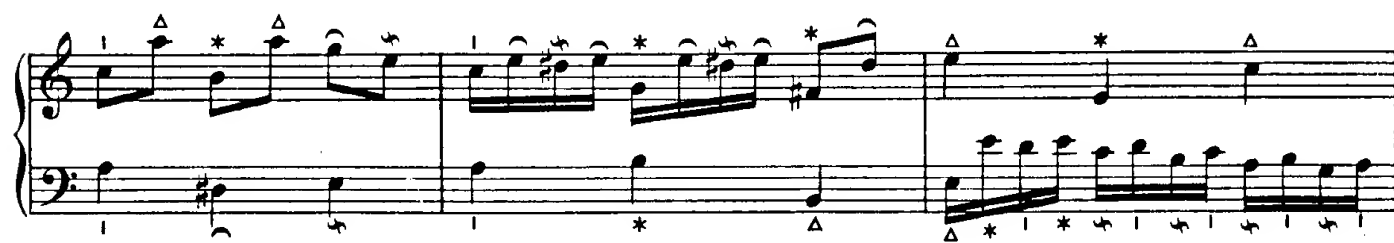
Fifth system of musical notation, piano score. The treble staff begins with a *pp* (pianissimo) dynamic marking. The system includes the marking *(poco rall.)* (poco rallentando). The system ends with the lyrics: Trillo tra e ouero Tra le e.

Sixth system of musical notation, piano score. The system begins with the tempo marking *(Allegretto.)* and a *mf* (mezzo-forte) dynamic marking. The treble staff has a 3/4 time signature, and the bass staff has a 3/4 time signature.

This page contains six systems of musical notation for piano. Each system consists of a grand staff with a treble and bass clef. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together. There are numerous accidentals (sharps, flats, naturals) and dynamic markings. The first system has a key signature of one sharp (F#). The second system has a key signature of two sharps (F# and C#). The third system has a key signature of one sharp (F#). The fourth system has a key signature of one sharp (F#). The fifth system has a key signature of one sharp (F#). The sixth system has a key signature of one sharp (F#). The notation includes many slurs, ties, and phrasing slurs. There are also many asterisks (*) and delta symbols (Δ) placed above or below notes, possibly indicating specific performance techniques or fingerings. The dynamic marking *mf* (mezzo-forte) appears in the fifth system, and the word *simili* appears in the sixth system.

mf

simili





First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, marked with a crescendo (*cres.*) and *molto*. The bass staff features a rhythmic accompaniment with eighth notes, marked *simili*. The system concludes with a fortissimo (*ff*) dynamic marking.



Second system of musical notation. The treble staff continues the melodic line, marked *simili*. The bass staff continues the rhythmic accompaniment, also marked *simili*.



Third system of musical notation. The treble staff continues the melodic line, marked *simili*. The bass staff continues the rhythmic accompaniment.



Fourth system of musical notation. The treble staff continues the melodic line. The bass staff continues the rhythmic accompaniment.



Fifth system of musical notation. The treble staff continues the melodic line, marked *simili*. The bass staff continues the rhythmic accompaniment, marked *simili*.



Sixth system of musical notation. The treble staff begins with a decrescendo (*dim.*) and ends with a piano (*p*) dynamic marking. The bass staff continues the rhythmic accompaniment, marked *simili*.

This page contains six systems of musical notation for piano. The notation is written on grand staves (treble and bass clefs). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings are present throughout the piece, including *mf*, *ff*, and *cresc.*. There are also performance instructions such as *simili* and *(rall.)*. The notation includes many accidentals (sharps and naturals) and some specific markings like triangles and asterisks above notes, possibly indicating fingerings or articulation. The piece concludes with a double bar line and repeat dots.

simili

mf *simili* *cresc.*

ff

(rall.)